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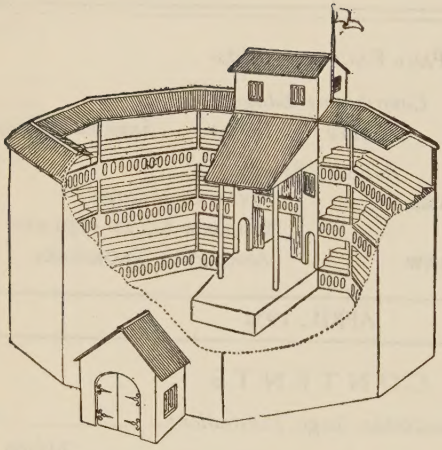
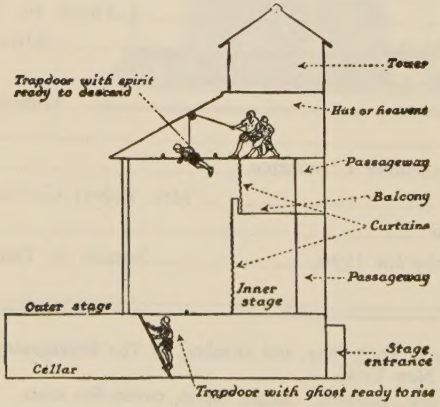


An Elizabethan Theatre — Reconstruction



An Elizabethan Stage — Cross-Section Reconstructed

(Courtesy of the Charles E. Merrill Co.)

Shakespeare in the Schools

BY MILTON SMITH

RECENT years have produced a change in education and in educators. Progressive schools and colleges are appearing in all parts of the country. The older institutions are examining with new eyes their courses of study and their methods of teaching. Even the most sacred and time-honored "subjects" are not secure in the new evaluation—and they should not be secure. The fact that for generations Shakespeare has been considered the foremost English man of letters does not exempt him from examination. Even "Shakespeare" must prove his value and establish his place in the modern school. Have the plays of Shakespeare any reality or any value in the new education? What can they contribute in the modern world?

It seems to me that the answers to these questions depend upon two things: first, what is the philosophy back of all our teaching, and especially the teaching of literature? and secondly, how is Shakespeare being taught and how should it be taught?

If the teaching of literature is to mean anything at all, it must lead to a broadening and deepening of the emotional and intellectual life of the students. Our enjoyment of literature lies in the vicarious experiences it gives us. Literature gives us life more abundantly, life outside the petty single life that each one in his own person is doomed to live. Literature is our best, and perhaps our only, method of overcoming the provincialisms that bind us in—provincialisms not of place only, but of time as well. Shakespeare is—so it seems to some of us—one of our greatest aids in accomplishing this desired end. His plays alone and of themselves are a possible basis for a liberal education. They contain an almost limitless gallery of glorious characters, they express the common emotions of mankind in language hauntingly beautiful and in phrases that have the stamp of happy finality, and they are permeated with the soundness and sweetness of his attitude towards life.

But if Shakespeare, or literature in any other form, is to function in the lives of most people, they must be taught how to use it. They must be taught to see. And this is the great opportunity of the teacher of Shakespeare. Of course, literature, love for the finer things of life, appreciation, these things cannot be taught. "Therein the patient must minister to himself." But they are contagious. And an enthusiastic teacher will pass on to his students—

to some of them, at any rate—his own joy and delight. He will point out to them the gate that they can not find alone, or only after much striving. He will help clear away the obstacles which stand between the young student and his enjoyment.

One of the foremost of these obstacles, it seems to me, is the fact that few people know how to *read a play.* It is generally acknowledged that Shakespeare is one of the world's greatest dramatists; but too often in the schools he has been treated primarily as a poet, or a philosopher, or a writer of texts for grammatical and philological study. The first approach to Shakespeare must be from the dramatic viewpoint. There are some fortunate people whose active imagination reproduces in their minds, without any special training, the effects that the dramatist has had in mind. But really intelligent play readers are scarce. And schools have done little to develop them, for we have too often read plays as though they were novels. The novelist usually gives us all we need to know. He tells us how his characters look and act, he describes the rooms and places they inhabit, he explains to us their moods and emotions, and he informs us of the tones in which they speak. But until recently, when Shaw, Barrie, and other modern dramatists have imitated the novelists by adding long descriptive stage-directions, playwrights have not given us this colorful background, and Shakespeare did not do it. His plays are merely memoranda of lines to be spoken by members of his company. From time to time he inserts a reminder to the stage manager to have trumpets sounded or cannon discharged behind the scenes. But there is no direct description of the appearance of the characters, their age, their dress, their idiosyncracies, the gesture which accompanies the speeches, the position of the persons on the stage, the mood of the speech or the mood in which it is received. "All of this by-play," says Roy Mitchell, in *Shakespeare for Community Players,* "without which the spoken words are mere fragments, are gone with Burbage and Kemp and Hemyng and Condell and the others who first made the plays live." Shakespeare's idea of a play was the living performance of these men and their fellows on the stage of the Globe Theater. The task of the teacher is to bring about the reconstruction of this living performance, not to dissect and analyse the set of directions contained in the printed book.

In a very real sense, a play is not a play when it exists only as a set of printed directions, certain words to be spoken, certain actions to be performed, certain effects to be secured. No music teacher would dream of limiting his study of a composer to the composer's score; he knows that the words and

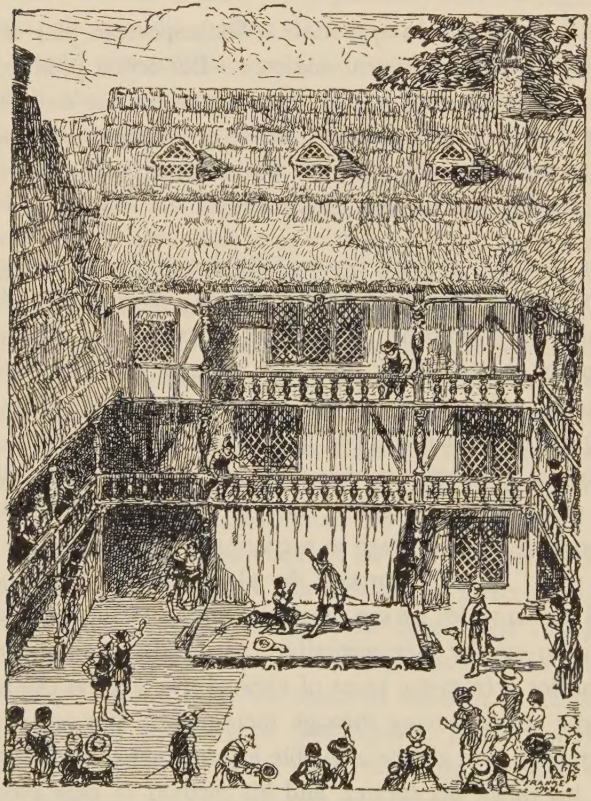
notes do not make a song, but that they are merely directions from which a song can be made. To study the plays of Shakespeare without at least visualizing a performance, is like giving a course in wood-working which consists of the study of blue-prints and specifications, or a course in dress-making which deals only with patterns. Shakespeare is a playwright, and his works must be studied as plays.

Probably the best way to appreciate a Shakespearean play is to produce it on a real stage and before a real audience. But actual production is often not possible, and in any case we do not want to confine our knowledge to the few plays that we can "put on." There are many other ways in which we can help to make the plays live for our students, ways in which we can "local-color" Shakespeare for the class-room.

It is often possible, and this is especially desirable with younger students, to go through the first stage of actual production. We can turn the class into an Elizabethan acting company. Parts may be assigned to the students who can best interpret them. Lines need not actually be memorized, but they should be known well enough so that actors can move through their parts without being too much handicapped by their books. The actors should suggest the characters in every way that they can: by their voices, the gestures, their manner of speaking and acting, the way they walk. This is the process that professional actors go through in preparing a play. They call it "walking through" the play. In such a process the play begins to come to life.

A second way in which we can reproduce in the classroom a Shakespearean performance is to act the play mentally. As we read and study it, we can constantly consider it from the point of view of the original production. We can imagine the actors moving through their parts. We can re-enforce this mental performance with all the available information about Shakespeare and his company, his times, his theater, and his method of play production. In so doing, we shall be learning the art of *reading a play.*

This art of play reading should always be re-enforced by a background of knowledge of the specific theater for which the play was written, or in which it was first produced. Knowledge of the modern theater is not enough. No one can fully appreciate a play of Sophocles, or Molière, or Sheridan, who does not realize that these plays were all written for varying theaters. And while the fundamental method of telling a story on the stage by the aid of actors may not greatly change, the method is conditioned by the process of play



Strolling Players Performing in an Inn Yard

A Conjectural Reconstruction

(Courtesy of the Charles E. Merrill Co.)

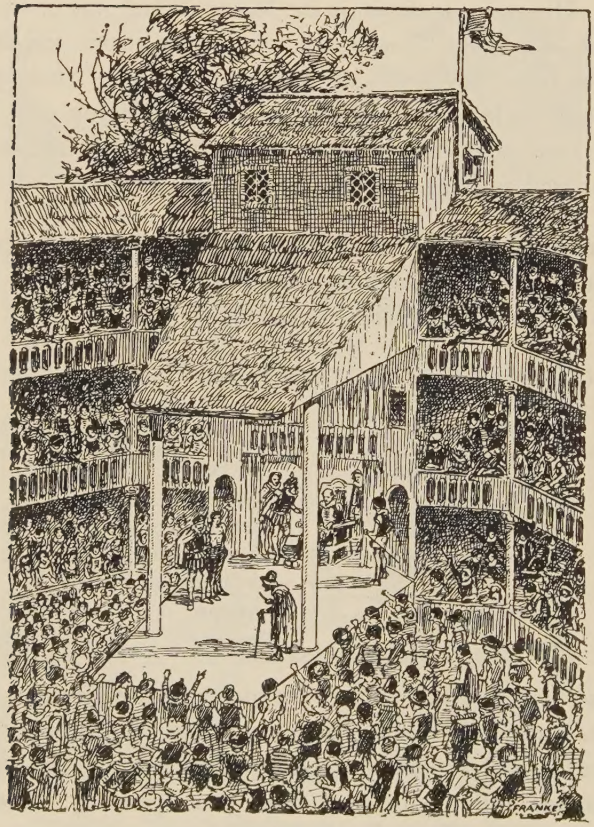
production; and the plays of these three men can be fully understood only by the student who knows the stadium-theater of Greece, the tennis court-stage of France, and the apron-stage of 18th century England. The greater the genius of the playwright, the more he is able to adapt himself to the conditions under which he must tell his story. Shakespeare was not a dramatic innovator. He seized upon the accepted method of his times for telling a story on the stage. His genius is shown in the highly skillful way in which he used his instrument—the Globe Theater, the company of actors, and all the other specific aids he found at hand. Any satisfactory study of Shakespeare, then, even with young students, must begin with the building up of a background —and in the case of Shakespeare, the background is in itself amusing and fascinating, as well as being essential to the true appreciation of the plays.

One of the most obvious approaches for building up the necessary background is a study of the history of the theater in England. I have found some such chart as follows very useful in explaining the facts.

CHART OF THE RISE OF THE ENGLISH THEATER

Period	Kind of Play	Place	Players
900-1000	Liturgical ceremonies	Churches	Priests
1000-1300	Miracles, mysteries, and moralities	Churches and churchyards	Priests and laymen
1300-1450	Cycles of miracle plays	Public squares on "pageants"	Guilds
1450-1550	Interludes	Innyards	Strolling players
1550-1642	Dramas	Theaters	Professional companies

Of course, it is necessary to keep reminding students that such a graphic representation is not truly accurate. Some of these processes were going on at once, and there is much overlapping. It is not strictly true, especially the time column; it means little more than that "time passes." The important thing that it does make clear, however, is that starting with a little dramatic dialogue in the church as part of the service, there grew up in the course of five hundred years a professional theater. Conjectural reconstructions of all these performances offer a fruitful field for the student. Sketches of performances in various places may be made valuable "projects." Especially important is the sort of performance that went on in the innyard, for out of the innyard grew the "Theater," built by James Burbage in 1576, the first building in London built solely for the giving of plays.



The Trial Scene in The Merchant of Venice

A Conjectural Reconstruction

(*Courtesy of the Charles E. Merrill Co.*)

A second field of study, growing natural and immediately out of this historical survey, is the nature of the early theaters. They were really, as has been often stated, innyards with the inns left out. Students must be made to understand the form of the Shakespearean theater. They should study sketches, and make sketches themselves. (See illustrations of Frontispiece.) Ground-plans should be drawn over and over again. Any library furnishes plenty of material for this sort of a study.

A third step is the finding out of as much as possible about Elizabethan performances. The time of day, the actual dimensions of the stage, the use of curtains, scenery, costuming, the nature of the audience, prices—all these facts, and many others interest even the youngest student. Conjectural reconstructions of the actual performances of specific plays—such as this sketch of "The Merchant of Venice"—may be made by students. If the facts are not specific enough, but leave room for argument about some of the details, so much the better.

Another interesting branch of study is Shakespeare's company of actors. Many interesting conjectures are contained in Chapter X of Brander Matthews' *Shakespeare as a Playwright.* We should by all means call attention to the list of names in the folio of "the Principall Actors in all these Playes." The traditions about Shakespeare's own quality as an actor may be sought out. Richard Burbage, the original Hamlet, Othello, Lear; William Kempe, the famous comic, who is also famous for his delightful little pamphlet, the "Nine Daies Wonder"; Robert Armin, who succeeded him in 1598; John Heminge and Henrie Condell, the editors of the first folio—none of these deserve to be forgotten. And we should mention the two "heroines," one short and the other tall, the two boys who seem to have been in Shakespeare's mind when he wrote the parts of Rosalind and Celia, Portia and Nerissa, Hermia and Helena, and the other joyous comedies. The value of this sort of study is that it helps us to break away from the usual academic attitude to the plays. We can no longer conceive of them as something created in a vacuum; they become living things made for a certain situation, and the better we understand the situation the better we shall understand the plays.

Nor should it be forgotten that Shakespeare was a poet who wrote many famous songs, and songs imply music and singing. That for three hundred years the greatest of musical composers have been putting melodies to Shakespeare's lyrics is a fact that we cannot afford to overlook. By the aid of a victrola the reproduction of some of the most notable of these is a simple mat-

ter. Contemporary Elizabethan music makes a fascinating study. Much interesting information is compressed into Edward W. Naylor's *Shakespeare and Music,* and in Charles Vincent's *Fifty Shakespeare Songs* (published by Oliver Ditson Company in the Musicians Library). The latter contains many songs referred to by Shakespeare, and some settings for his own lyrics that may have been used in the original productions. A knowledge of Elizabethan dancing, both Country and Morris Dancing, such as may be gained from an acquaintance with the work of Cecil Sharp and The English Folk Dance Society, is also helpful to the student of Shakespeare.

Another interest that should be developed is the long and varied history of the plays merely as books. The various quartos of the early 17th century, the invaluable first folio and its successors, a few of the most famous editors and samples of their cleverest emendations,—knowledge of these things will help make the plays live. This background is gathered in excellent and readable form in Chapters XXVII-XXX of *A Life of William Shakespeare* by Joseph Quincy Adams. An indispensable book for the student of Shakespeare is the reduced facsimile of the first folio published by Funk and Wagnall. And there is now being published, by Houghton Mifflin Company, a series of facsimile reprints of the plays of the first folio, each individual play being a charming little volume in itself. The youngest students may be referred to the facsimiles to see how a certain line was first printed or punctuated, or how a play was divided into scenes, or how a stage-direction was written.

There are other things that can be done to make the plays live. There are many books and poems in which Shakespeare appears as a character and in which his times are portrayed, and to some of these the study might well lead. For younger students, to select a few titles at random, there are Bennett's *Master Skylark,* Rolfe's *Shakespeare, the Boy,* Black's *Judith Shakespeare,* and Noyes' *Tales of the Mermaid Tavern.* For older students there are such interesting books as Shaw's *Dark Lady of the Sonnets,* Irvine's *The Lady of Belmont,* Browning's *Caliban Upon Setebos,* Lewisohn's *Shylock,* and so on. The life of Shakespeare is told and retold in many interesting studies. It is possible, I believe, even with the younger students, to give them an interest in Shakespearean scholarship as applied to the life of Shakespeare, if some such device as follows is used with them.

Probabilities	Documented Facts
Born April 23, 1564, in house on Henley Street, Stratford	Baptised, April 26, 1564
Father a glover, etc., and well-to-do	Son of John Shakespeare and Mary Arden
Attended Stratford Grammar School	Marriage to Ann Hathaway, 1582
Father's business difficulties, which caused William to leave school at about fourteen.	Etc.
Etc.	

This sort of list may be continued to cover the whole life of the poet, and students take pleasure in tracing down the facts, and making distinctions between what is documented and what is surmised.

But, after all, Shakespearean scholarship is probably of little importance in the schools. The most important thing in teaching Shakespeare is to make the plays live for the students. In order to do this properly, they must be taught how to read and enjoy a play, and they must be aided to build up a background of Elizabethan life. So taught, the study of Shakespeare adds breadth and depth to the emotional and intellectual life of the students, it makes real to them at least one age other than their own and so helps in overcoming that provincialism of time and place which is the mark of the uneducated; and hence it has, I believe, a place, and an important place, in any comprehensive scheme of education.

* * *

Just a Reg'lar Playwright

In Mr. Shakespeare's stirring times,
  In that sublime and classic age,
Did he read up on current crimes
  And put them promptly on the stage?
From hidden local dens of sin
  Did William roughly lift the lid,
The plaudits of the crowd to win?
  He did.

Did Shakespeare — whom, of course, we call
  The master of dramatic art—
Make copy of a ruffian brawl
  To stir a shop-girl's tender heart?
Did he exploit low ale-house fights
  To make a drama a success
Which might last out a hundred nights?
  Yes, yes!

Considering his worldly way
  Of thinking of the pounds and pence,
And seeking, when he penned a play,
  How he might swell his audience,
Can we, at this enlightened date,
  Revere this very human man
And still insist that he was great?
  We can!

JAMES J. MONTAGUE,
in The New York *Herald Tribune.*

A New "Encyclopedia" of Shakespeare

BY ROBERT M. SMITH

THE new two volume encyclopedia of Shakespeare by Sir Edmund K. Chambers[1] brings to a conclusion the laborious quest for facts about Elizabethan drama which this eminent scholar began in the last century and gave forth at intervals in *The Medieval Stage,* and *The Elizabethan Stage.* Like the earlier books of the series, Chambers's *William Shakespeare* is for the specialist and not for the general reader. In fact, much of the present work is meaningless to one not versed in the recent controversies of Shakespeare scholarship. It may, indeed, be called a necessary point of departure for future research in the field. Fledgling scholars in Shakespeare seminars may well be told: "Read first everything that Chambers has written on your subject, both text and references, for here are the essential documents and many useful, though not complete, bibliographies." It may be noted in passing, however, that Sir Edmund omits all reference to the Bacon-Shakespeare and similar controversies. For him, they apparently do not exist.

In spite of the frequent rewritings to which Lee subjected his *Life of Shakespeare,* he left many parts sorely in need of revision in the light of modern research. On the contrary, there are very few modern studies that have escaped the diligent perusal of Sir Edmund, though scholars may not always agree in his estimate of them.

The author's extremely condensed encyclopedic style calls for unswerving attention, and makes continuous reading of his pages an arduous task. Professor Adams's *Life of Shakespeare,* in contrast, is a pleasurable adventure to which the general reader may still be safely directed. The specialist, however, must henceforth consult Chambers.

As there is a limited number of facts and traditions about Shakespeare the man, biographies of him will necessarily vary according to the predilections of the writer. Among these facts and traditions each biographer will select, emphasize, or reject according to his judgment and temperament.

Aroused to a defense of Shakespeare, perhaps by Lee's *Life,* in which that biographer seemed at times to be playing the part of an "advocatus di-

[1] *William Shakespeare.* E. K. Chambers, Oxford University Press, 1930, 2 vols. $15.00.

aboli," Adams, leaning too far in the other direction, tended to paint Shakespeare, if not as a plaster saint, at least as a sober-minded and virtuous pattern of respectability. If any corrective were needed, it is now amply supplied by the darker drawing of Chambers.

We may recall that Adams regards Shakespeare as no deer stealer, but as a competent school teacher; likewise as no victim of the wiles of a Dark Lady, but rather as an exemplary husband, faithful to Ann Hathaway in life, and solicitous for her at death. Chambers, like Lee, will have nothing of this amiable portrait. He believes that Shakespeare stole deer, that his marriage was irregular, that the sonnets disclose a personal passion which cannot be set aside on the grounds advanced by Lee and Adams that they are imitative Renaissance exercises. Adams and Chambers, as against Lee, however, curiously agree on what is far from being admitted—that the sonnets seem to be in the order in which Shakespeare arranged them. There are other interesting agreements and differences with respect to Shakespeare's personality. Lee and Adams believe that the poet's personal life cannot be safely derived from passages in the plays. Chambers reverts to a less objective and older school of criticism—that of Dowden and Brandes—which found the personal history of Shakespeare's soul in the plays and poems. In the few passages where he freely admits giving rein to conjecture, his biography is most interesting but least satisfactory. He cites favorably Dowden's four stages in Shakespeare's mind and art, and ventures the opinion that the tragedies and joyless comedies represent Shakespeare's soul torn with "many a conflict, many a doubt." This wave of despair and cynicism culminated in *King Lear* and engulfed him in the unfinished *Timon,* which was followed by a serious illness in 1608—either the plague or a nervous breakdown. Later in the year *Pericles* reveals a new outlook; and the final comedies show Shakespeare converted from the skepticism of the tragedies to a Christian philosophy. Chambers goes still farther and gives credence to the late gossip of the clergyman, Richard Davies, (1688-1708) that Shakespeare "dyed a papist." Lee, however, will have none of this, but states with finality that Shakespeare "was to the last a conforming member of the Church of England." Adams and Lee are on firmer ground in refusing to explain these changes in Shakespeare subjectively. But perhaps Adams is equally dogmatic in affirming that Shakespeare personally maintained throughout his life "the lofty ethical ideal which was inherent in his nature." From such a verdict both Lee and Chambers vigorously dissent. Relying upon the Sonnets, *Willobie his Avisa,* the Manningham incident

(which Adams leaves out), and other reports of irregularity, such as the gossip about Davenant, Chambers does not believe that Shakespeare was faithful to Ann Hathaway, or that we can "ascribe to Shakespeare that rigid propriety of sexual conduct, the absence of which in more modern poets it has too often been the duty of their family biographers to conceal." Strangely, in spite of their anxiety that Shakespeare should die at last a holy man, both Adams and Chambers, as against Lee, are agreed in crediting the late irresponsible gossip of Vicar Ward (1661-3) that Shakespeare died of a drinking bout with Drayton and Jonson. There is evidence that Shakespeare was a very sick man for some time before his death. One feels in treating this subject that Chambers, as well as Adams, might have questioned the value of clerical testimony on the life of an Elizabethan actor-playwright and have profited by that high standard of skepticism with which Chambers ends his first chapter, and generally, but not always, maintains:

> "as in so many other historical investigations, after all the careful scrutiny of clues and all the patient balancing of possibilities, the last word for a self-respecting scholarship can only be that of nescience."

In Chapters IV — VII, dealing with difficult problems of text and authenticity, Sir Edmund exhibits a sound and welcome conservatism. He patiently surveys all the literary tests proffered by J. M. Robertson, as well as the bibliographical flights of J. Dover Wilson, two critics who have gone farthest in disintegrating the Shakespeare Canon. He believes that the external evidences of Meres's list and of the Folio itself establish a canon of Shakespeare's plays which cannot be set aside for internal evidences of style, meter, rime, rhythm, etc., and that authorship cannot be safely attributed by citations of parallel passages. With greater detail, and possibly with more care than is necessary, he weighs the various revisionist and reconstruction methods of the bibliographical school of Greg and Wilson, but he does not lead us to think that they are likely to give us the *scientific* canon for which their excessive enthusiasm hoped. To judge from the specimens that have appeared in the New Cambridge Shakespeare these scholars rather lead us farther into the dismal swamps of disintegration. It is encouraging, therefore, to find an English scholar who still believes that

> "a single mind and a single hand dominate" the plays, and that "they are the outcome of one man's critical reactions to life, which make the stuff of comedy, and of one man's emotional reactions to

> life, which make the stuff of tragedy. Something must be wrong with the methods which have led to such devastating conclusions."

Many scholars, no doubt, will exclaim "for this relief much thanks" and will also welcome the following statement that

> "the great majority of the plays are Shakespeare's from beginning to end, and that, broadly speaking, when he had once written them, he left them alone, I feel little doubt. These are propositions which, so far, disintegrating criticism has entirely failed to shake."

Similarly Sir Edmund is skeptical about the Simpson-Pollard-Wilson theories of "rhetorical," or "dramatic" punctuation; and he has no patience with the most recent fad in Shakespeare scholarship found in the writings of Winstanley, Albright, Harrison, and others who are bent upon proving that the plays are historical allegories, or are replete with topical allusions and political significances:

> "I do not know," he tersely says, "what the topical theorists suppose that the censorship was about. They have a dilemma to face. Either the portraits must have been so veiled as to be unrecognizable alike to the naked Elizabethan eye and through the microscope of modern research. Or, alternatively, the playwright would have tasted the Marshalsea and the players would have gone to pad the hoof in the provinces."

Throughout the two volumes there is that slight reference to the major contributions of American scholars with which we are familiar. Little attention is given to Adams's biography, or to Neilson's work in textual criticism, or to that of Thorndike, Adams, and Baldwin in stage history. The Furness Variorum is omitted from the List of Books at the end, and when mentioned earlier (I, 276) is stigmatized as "overloaded with dead matter." Nor will many scholars feel that Tannenbaum's exposé of the Collier forgeries in the Revels' Accounts can be disposed of summarily as showing nothing "necessarily suspicious" about their authenticity (I, 353). In fairness to Dr. Tannenbaum his final reply to his English bibliographical critics (particularly to Dr. Greg's acrimonious assault) in *Shakespeare and "Sir Thomas Moore"* (1929) should not have been omitted from the references on page 500, though it is possible that Chambers did not receive the study in time for inclusion. The researches of Baldwin into the affairs of the Shakespearean company are likewise given scant consideration along with Adams's painstaking chapter on

Shakespeare's labors for the Pembroke Company. Apparently no agreement is forthcoming as to the companies Shakespeare was connected with before 1594. Adams votes for Pembroke's; Lee and Baldwin contend for Lord Leicester's; Chambers calls this "mere fantasy" and adds that Baldwin completely misconceives the nature of theatrical apprenticeship. After casting about in various directions in Chapters II and III, Chambers reaches no definite conclusions of his own; and his complicated record seems to prove, what he himself evidently feels, that "there are too many possibilities for confidence" and that some of these problems "are perhaps beyond solution."

A word of commendation is due for the excellent format, especially for the profuse and fresh illustrations that lighten a heavy chronicle. Among them are portraits of Shakespeare's fellow actors, Burbage, Sly, and Lowin, and his friends, the Earls of Pembroke and Southampton; Henry Peacham's illustration of Titus Andronicus; several maps of the Shakespeare country; and the first and second states of the engraving made by Droeshout for the First Folio.

Shakespeare, as the course of criticism proves, is a heady drink that has sent numerous enthusiasts wobbling in wild directions. The great merit of Chambers's life-long research is not only his enormous learning, but his ability to keep a clear head, to discriminate in his presentation between evidence and opinion, and to succumb so little to the potent spirits of conjecture and finality of decision.

The Two Angelo's

BY HOXIE N. FAIRCHILD

IN his admirable *Shakespeare's Problem Plays,* Professor William Witherle Lawrence deals so satisfactorily with most of the difficult questions relating to *Measure for Measure* that his judgment of the character of Angelo is likely to be accepted as decisive. "Did Shakespeare," he asks, "mean Angelo to be regarded as a good, though narrow, man, suddenly gone wrong through an overmastering sexual temptation? . . . Or was Angelo a villain from the start, who deceived the Duke as to his real character? I do not imagine that there is any way of settling this point. It is even possible that Shakespeare had not made up his mind about the virtue of Angelo. But it seems more likely that Angelo is to be regarded as having been a smooth rascal, who has been successful in concealing his baseness."

In Elizabethan drama, the baseness of smooth rascals is often concealed from their victims in the play, at least up to the turning-point of the action; but it is very rarely concealed from the audience for any length of time. Until almost the end of II,ii, there is no clear indication that Angelo is anything but a harsh precisian without a stain upon his puritanical conscience. In the light of subsequent developments, certain lines in I and in II, i, might be interpreted as hints of Angelo's villainy. These hints, however, are so obscure and dubious that no spectator would be likely to suspect Angelo. His virtue is so extreme that it will probably crack, but it does not at first appear to be the veneer of a hypocrite.

Furthermore, the baseness of smooth rascals is *never* concealed in soliloquies. Elizabethan soliloquies invariably represent the real thoughts of the character. They are not used to mislead the audience or to indicate self-deception on the part of the speaker. When Isabella, in II, ii, leaves Angelo after pleading with him for her brother's life, his inmost thoughts are disclosed in the words:

> "What's this, what's this? Is this her fault or mine?
> The tempter or the tempted, who sins most?
> Not she, nor doth she tempt; but it is I,
> That, lying by the violet in the sun,
> Do as the carrion does, not as the flower—
> Corrupt with virtuous season. Can it be
> That modesty may more betray our sense

Than woman's lightness? Having waste ground enough,
Shall we desire to raze the sanctuary
And pitch our evils there? O, fie, fie, fie!
What dost thou, or what art thou, Angelo?
Dost thou desire her foully for those things
That make her good? O, let her brother live!
Thieves for their robbery have authority
When judges steal themselves. What! do I love her,
That I desire to hear her speak again
And feast upon her eyes? What is't I dream on?
O cunning enemy, that, to catch a saint,
With saints dost bait thy hook! Most dangerous
Is that temptation that doth goad us on
To sin in loving virtue. Never could the strumpet,
With all her double vigour, art, and nature,
Once stir my temper; but this virtuous maid
Subdues me quite. Ever till now,
When men were fond, I smil'd and wonder'd how."

This is not the soliloquy of a smooth rascal. Scene iv of the same act begins with another self-revelation:

"When I would pray and think, I think and pray
To several subjects. Heaven hath my empty words,
Whilst my invention, hearing not my tongue,
Anchors on Isabel; Heaven in my mouth,
As if I did but only chew his name,
And in my heart the strong and swelling evil
Of my conception. The state whereon I studied
Is, like a good thing, being often read,
Grown sear'd and tedious; yea, my gravity,
Wherein—let no man hear me—I take pride,
Could I with boot change for an idle plume,
Which the air beats for vain. O place, O form,
How often dost thou with thy case, thy habit,
Wrench awe from fools, and tie the wiser souls
To thy false seeming! Blood, thou art blood.
Let's write 'good angel' on the devil's horn,
'Tis not the devil's crest."

That he takes pride in his gravity is a thought that he would not wish to be overheard. If this mild secret is to be guarded with particular care, his conscience must be reasonably clear of graver sins.

In the subsequent interview with Isabella, Angelo begins to play the villain, yet there is no suggestion that his wickedness is anything but the sudden collapse of a saint who has been tempted by saintliness. In the first scene of Act III, however, we get a totally different conception of Angelo's character. The Duke says of Mariana:

> "She should this Angelo have married; was affianced to her by oath, and the nuptial appointed; between which time of the contract and limit of the solemnity, her brother Frederick was wreck'd at sea, having in that perished vessel the dowry of his sister. But mark how heavily this befell to the poor gentlewoman. There she lost a noble and renowned brother . . . ; with him, the portion and sinew of her fortune, her marriage-dowry; with both, her combinate husband, this well-seeming Angelo . . . [Angelo] Left her in her tears, and dried not one of them with his comfort; swallowed his vows whole, pretending in her discoveries of dishonour; in few, bestow'd her on her own lamentation, which she yet wears for his sake; and he, a marble to her tears, is wash'd with them, but relents not."

Angelo, then, has condemned Claudio for behaving chivalrously though rashly in a situation in which Angelo himself had previously behaved like a mercenary cad. The man who jilted Mariana is simply not the same person as he whose thoughts are revealed in the soliloquies.

There are two Angelos. The Angelo of Acts I and II is a cold, harsh, severe, pure prig, "whose blood is very snow-broth." By an interesting psychological development, his unnatural restraint breaks down before the purity of Isabella. Impelled by a hitherto unexperienced lust, he drives his evil bargain with her. The Angelo of Acts III-V is Professor Lawrence's smooth rascal. He has not only broken his trothplight to Mariana, but has foully slandered her. Plainly, he has been a hypocrite from the beginning. Not content with seeking to dishonour Isabella, he breaks his promise to her by ordering Claudio's execution. His final repentance is a theatric convention that cannot figure in an interpretation of the character.

This fundamental inconsistency can hardly be denied, and it is important enough to demand some explanation. The first Angelo, as we shall call him, is one of Shakespeare's most mature and interesting character-studies. Where does he come from, and why does he give place to the much more conventional second Angelo?

In Whetstone's *Promos and Cassandra,* the immediate source of *Measure for Measure,* Promos is an elderly lord with magisterial powers. If too vaguely characterized to be clearly good or bad, he is not represented as a natural villain from the beginning. When Cassandra comes to plead for her brother's life, he is impressed by her modesty and soliloquizes:

> "Happy is the man that enjoys the love of such a wife!
> I do protest, her modest words hath wrought me in a maze;
> Though she be fair, she is not deck'd with garish shows for gaze.
> . . . . . .
> O God, I feel a sudden change, that doth my freedom chain—
> What didst thou say? Fie, Promos, fie! Of her avoid the thought."
>
> (Part One, II, iii)

In the next scene he seeks the advice of his wicked servant Phallax. Promos at first desires to be cured of his love,

> "For what may be a folly of more note,
> Than for to see a man gray beard to dote?"

But Phallax assures him that he is not too old for dalliance: "Set Solomon and Samson before your eyes." When the servant learns the identity of the woman in the case, he offers to disclose a "shift" which will enable Promos to obtain his desire, and the pair withdraw to concoct their scheme off-stage. Promos, then, is a worthy man who succumbs to an exceptional temptation, and his evil course is mapped out for him by another. In Part Two, V, iv, when he is being led to execution, he confesses that he has been a tyrannical and partial judge; but this speech is a thoroughly conventional piece of gallows-rhetoric which bears no organic relation to the rest of the play.

The first Angelo of *Measure for Measure,* very different from Promos as he is, is probably derived from that figure. Whetstone's respectable man tempted by respectability, though vaguely outlined, had interesting possibilities which Shakespeare determined to develop.

But the development of those possibilities conflicted with certain changes of plotting which Shakespeare felt to be needful. In Whetstone's play, Cassandra gives in to Promos only after he has promised to spare her brother and has signed an agreement to marry her. He enjoys Cassandra, but keeps neither of his promises. Near the end of the play, the prototype of Shakespeare's

Duke forces Promos to marry Cassandra, and then condemns him to death. But marrying Promos transforms Cassandra into a doting wife who loudly laments that her "sweet husband" is to die. Her pleas, added to the fact that her brother Andrugio proves not to have been executed after all, cause the Duke to be merciful. Shakespeare was generally willing to adopt the plots of his sources without sweeping changes, but this was a little too much. Isabella must preserve her chastity, and she must not marry Angelo. Hence Shakespeare, as the reader will remember, introduced Mariana and adapted from *All's Well* the traditional "bed-trick" whereby Isabella remains virtuous and Mariana consummates her trothplight with Angelo. But with the introduction of this device, our second Angelo, the smooth rascal created by the exigencies of the new plot, necessarily appears.

Shakespeare was too fond of the first Angelo to banish him from the play in the interests of consistency. He was not the man to throw away two of the best acts he ever wrote. He accepted his predicament philosophically, and hurried on to the sure-fire tricks of the last act. Perhaps, however, he recognized almost from the first that the sincere precisian must give place to the base hypocrite, and made some rather half-hearted attempts to prepare the audience for the coming change. Thus I, iii, ends with the Duke's words to Friar Thomas,

> " . . . . . hence shall we see,
> If power change purpose, what our seemers be."

The word "seemers" hints suspicion, but the Duke apparently fears that power may pervert Angelo's purpose, not that his purpose is essentially bad.

Two passages in Act II might be taken as pointing forward to the disclosure of Angelo's treatment of Mariana. Referring to Claudio's case, Escalus urges Angelo to consider

> "Whether you had not sometime in your life
> Err'd in this point which now you censure him."

Later Isabella strikes the same note in bidding Angelo

> " . . . . . Go to your bosom;
> Knock there, and ask your heart what it doth know
> That's like my brother's fault."

But Escalus is answered by a resolute denial of such weakness, and Isabella's speech stimulates an aside which indicates only Angelo's rising interest in her modest loveliness. Though these passages assume significance when we look back upon them, they do not, as the play develops before our eyes, adequately prepare us for a deliberately villainous Angelo. All the emphatic clues point in the other direction. If Elizabethan villains do not tell the audience that they are villains, other characters provide that information in unmistakable terms.

On the other hand, the only trace of the first Angelo in the latter part of the play appears in Isabella's not very confident words in Act V:

> " . . . . . I partly think
> A due sincerity govern'd his deeds
> Till he did look on me."

This is doubtless a relic of Cassandra's plea on behalf of Promos.

The extreme unevenness of *Measure for Measure,* together with textual peculiarities which limitations of space forbid me to discuss, have suggested to several scholars the hypothesis that the play has undergone revision. Robertson declares it to be "a working recast by Shakespeare of a play drafted by Chapman on the basis of the older play of Whetstone, or perhaps of an earlier condensation of that two-part drama into a single one." In his "New Shakespeare" edition of the play in 1922, John Dover Wilson presented an equally elaborate and quite different revision theory. It is summarized and attacked by E. K. Chambers in *William Shakespeare,* Vol. I,, pp. 453-457. Chambers, of course, agrees with Robertson no more than with Wilson, and exhibits his usual conservative skepticism as to any revision at all.

Mr. R. H. Wilson, in an article entitled "The Mariana Plot of *Measure for Measure*" (in *Philological Quarterly,* IX, 341-350), accepts John Dover Wilson's theory, and from that starting-point goes on to compare Shakespeare's play with *Promos and Cassandra.* In exact agreement with my own view is his statement that Acts I and II of *Measure for Measure* do not prepare for the Mariana plot. "Angelo," he rightly says, "is not presented as the villain who would have abandoned Mariana, but rather, like Promos, he is a good man overcome by temptation." He concludes that

"Shakespeare, then, probably wrote an original *Measure for Measure*

> following Promos and Cassandra throughout, as his first three Acts still do in large degree. . . . But this version . . . was unsatisfactory, probably as a result of the poor motivation of Isabella's change of heart. Accordingly . . . Shakespeare patched up the last part of his story. He devised the Mariana plot in imitation of *All's Well that Ends Well,* inserted in it a number of scenes, such as Act IV, scene i, and rewrote Act V, giving it a new mechanism but retaining a considerable number of Isabella's lines from the original version. But going back to the play when it was no longer fresh in his mind, and inserting the new material here and there without general revision, he created a number of contradictions between the two layers of the narrative and within the new story itself."

The inconsistency of Angelo's character does not conflict with the revision theory, and perhaps adds something to its cogency. On the other hand, the inconsistency of Angelo by no means necessitates the acceptance of that theory. So far as this particular point is concerned, an equally good explanation is provided by assuming a *lack* of that revision which might more smoothly have adjusted the source-material to the changes made in it. And I find it difficult to believe that even Shakespeare's first draft, if there was one, followed Whetstone in mating Isabella and Angelo. It is also noteworthy that Acts I and II, in which Angelo's character most closely resembles that of Promos, are much better than the rest of the play. If they represent the quality of the original version, Ben Jonson would admit that for once Shakespeare should have blotted fewer lines than he did. On the whole I am inclined to ascribe the peculiarities of the play to confusion and lassitude during one process of composition rather than to a singularly bungling revision.

At this time, however, it is not incumbent upon me either to attack or defend the revised hypothesis. Whether or not Shakespeare revised *Measure for Measure,* my main contention stands. We cannot say that Angelo is a good man who succumbs to temptation, nor can we say that he is a hypocritical villain. There are two Angelos. The first is a characteristically Shakespearian development of Whetstone's Promos. The second is merely the result of the introduction of the Mariana plot.

Shakspere and Sir Thomas Browne

BY ALWIN THALER

IN a recent essay[1] I undertook to establish the probability that "the poet of Stratford exerted upon the sage of Norwich a remarkable attraction and an unmistakable influence." The *evidence,* as I then remarked, could not, in the nature of the case, claim finality. Some of it, however, has commended itself to other readers—notably the fact that Sir Thomas Browne was clearly a lover of the theatre and drama, and, specifically, the almost unmistakably close echoes, in the *Religio Medici, Hydriotaphia,* and elsewhere in Browne, of such plays as *Macbeth* ("I . . . begin to be weary of the sun" and "Sleep . . . that death . . . we . . . die daily"), *Julius Caesar* ("Men have lost their reason"), *Richard III* ("God and good angels"), and *Hamlet* (the spurns that "patient meekness takes" and the "strumpet . . . fortune.") The least satisfactory aspect of the case, it seemed to me, was my inability to find a more direct link between Shakspere and Browne. Shaksperian echoes I heard clearly, and, I think, in unvanquishable number; but their music did not reconcile me to the deafness or blindness to which I should have liked to charge my inability to find even a single direct mention of Shakspere's name in the whole length and breadth of Sir Thomas Browne's writings. To be sure, Sir Thomas himself reminds us, in the *Vulgar Errors,*[2] that others besides him have tantalized students in this way. "Virgil," for instance, "so much beholding unto Homer, hath not his name in all his works." And the present writer—by way of proving himself not totally blind—has previously called attention to the fact that if Browne does not actually *name* Shakspere, he does *allude* to him[3] or at least to *A Midsummer-Night's Dream*—"the tale of Oberon." I return to the subject here to add a small link to the chain, for I think that anyone who may be interested in the literary relations between Shakspere and Sir Thomas Browne will also be interested to learn that in one of the Browne manuscripts in the British Museum there does appear a mention of Shakspere's name, and something more. Unfortunately it is not by Sir Thomas himself. And yet it is virtually his own — for it appears in the memorandum book of his best-beloved pupil, one whom he taught with scholarly zeal and paternal devotion: his eldest son, later the distinguished Dr. Edward Browne, traveller, member

[1] "Shakspere and Sir Thomas Browne," *Shakspere's Silences* (1929), pp. 97 ff. Details here are drawn from this essay. (See also the writer's "Sir Thomas Browne and the Elizabethans," *Studies in Philology,* Jan., 1931; and, for references to Browne, the *Works,* ed. Wilkin, 1835.)

[2] I, vi; cf. above, n. 1.

[3] In *Vulgar Errors,* IV, xi; cf. above, n. 1.

of the Royal Society, physician to the king, and President of the College of Physicians.

Dr. Norman Moore's *Medicine in the British Isles* (pp. 70, 81 ff.) contains a well-informed essay on Edward Browne. A conjecture which makes part of this essay is, I think, substantially confirmed by the hitherto unpublished manuscript entries with which I shall conclude this note. "I can imagine," writes Moore, "that . . . as the author of the *Religio Medici* took his boy to school . . . he pleasantly pointed to the figure [of] Sir Thomas Erpingham, a hero of Agincourt . . . within the gate of the Norwich Grammar School . . . and quoted the words of King Henry V in Shakespeare,

Good morrow, old Sir Thomas Erpingham."

The painstaking, affectionate, and voluminous pages of Sir Thomas Browne's published and unpublished letters to his sons prove beyond the shadow of a doubt that Edward Browne's education followed closely the lines laid down by his father. And it may be observed incidentally that he constantly advised his sons where to go, what to see, and what to read. In short, as Moore noted, Sir Thomas guided not merely Edward Browne's *professional* training but also the particulars of that "sound literary education" which preceded and accompanied his study of medicine. And the young man's own notes suggest that Shakspere was among the masters of whom his father had taught his children at their sitting down and at their walking by the way.

From MS. Sloan. 1900, Simon Wilkin printed in his 1835 edition of Sir Thomas Browne's *Works,* Edward Browne's Journal of a "Tour in Derbyshire" —a journey of 344 miles—which he and his younger brother Thomas undertook in September, 1662. At the end of this Journal young Browne promised to be "once again a vagabond"[4] in his own country. Students of Sir Thomas Browne, and his son's biographers, have apparently not known that Edward Browne kept his promise—for Wilkin did not print a series of entries—undated, but probably of the year 1663—in the same manuscript, which cover a 400 mile circular journey by the two brothers through the rest of the Midland counties. In the course of this journey they travelled southeast from Norwich to Northamptonshire, and then south and east again through Warwickshire, Worcester, Gloucester, Oxford, Cambridge, back to Norwich. Like the gay

[4] Wilkin, I, 22 ff.

young travellers they were, they stopped to enjoy the amenities of town and country—"a play and Mr. Howard's[5] hunting," for instance, "at Thetford"; but also, like their father's sons, they missed no places of scientific, historic, or literary interest by the way. We have Edward Browne's notes for it that they allowed themselves ample time to gaze leisurely and seriously upon "these things" which were most "remarkable." In Warwickshire it was, naturally, according to the manuscript, the "Shakspear tombe in Stretford."[6] From it we learn, further, that "Ye Clarke at Stretford" had a shilling from them, and mine host another ten shillings for "Reckoning," "horses," and "fruit." Before the reckoning, however, and the brothers' subsequent departure for Worcester (and its Cathedral, with King John's tomb and Prince Arthur's) the clerk at Stratford seems to have given them their money's worth, for Edward Browne paused long enough to copy out, in full, from the tombstone, the "Good friend, for Jesus' sake forbear," and, altogether, more than a dozen lines of the familiar inscriptions in the chancel of Stratford Church.

Before printing my excerpts from Edward Browne's notes, I may add a word as to the date of the tour which they record. I think it is almost certainly 1663. This journey would naturally have suggested itself as an early sequel to the long Derbyshire tour in the autumn of 1662. It is known, moreover, that the two brothers were together in residence at Cambridge for the greater part of 1663,[7] whereas in 1664 their roads divided — permanently, so far as the records show—for in that year Edward Browne started upon his busy course of foreign travel and professional study, while (Lieutenant) Thomas Browne the younger began the short but gallant career in the Navy which came to a close with his premature death a few years later.[8]

It remains only to append the following extracts from Edward Browne's *Memoranda of a Tour through the Midlands* (*ca.* 1663) by *Edward and Thomas Browne*.[9]

[MS. Sloan. 1900, f. 32 v.]

[1. Itinerary]

[5] This was probably Mr. Henry Howard, later Duke of Norfolk, in whose company Edward Browne danced (in January, 1664) with the "greatest beauties" and "dranke out of pure golde" (Wilkin, I, 45).

[6] In their earlier tour, similarly, they had stopped at the Tomb of Sir Philip Sidney's friend, Fulke Greville, in Warwick (*Id.*, I, 40).

[7] Cf. Wilkin, I, LXXV, 42, etc.

[8] *Id.*

[9] Italics and square-bracketed portions mine.

"From Norwich to Thetford	20	[miles]
From Thetfr. . . . to Hadnam	24	
From Hadnam . . . to Heigham ferries	23	
From Heigham Ferries . . . to Daventry	17	
From Daventry to Stretford upon Avon	18	
From Stretford to Worcester	28	. . ."

[Thence, by Hereford, Gloucester, Barclay, Abington, Oxford, Newport and Cambridge, to Norwich—about 400 miles, in 21 stages.]

[2. "Sights" and Entertainments *en route*]

[*Id.*, f. 15 v.]

"A play & Mr Howards hunting at Thetford
Ely minster
Wellingborough
Northampton Brinton tombes
Daventry ye hill and soape well
Shrugbury Starre stones
Sr Edward Peto's windmill
Shakspear tombe in Stretford
Worcester Cathedrall in which is King Johns tombe . . .
Prince Arthurs tombe & Chappell, Littletons tombe . . .
Glocester Colledge, in which these things are remarkable, the cloisters, ye roof of the Quire. . ."

[3. Expenses]

[*Id.*, f. 14 v.]

"Thetford supper	0	—	19[?]	—	6
Ye Clarke at Stretford	0		1		0
fruit	0		0		4
Reckoning	0		5		0
Horses	0		4		0
& see Worcester Colledge	0		2		0
at ye Castle	0		0		6
fruit	0		0		3
To my brother[10]	0		1		6
to ye Butler at Hereford Colledge	0		1		0

[4. Copies of the Stratford Church Inscriptions][11]

[10] This entry proves that both brothers made the journey.

[11] Cf. the transcripts in *Shakespeare Allusion Book*, ed. Munro, I, 267.

[*Id.*, f. 64 v.]

"Judicio pyliu[m] Genio Socrate[m] arte Marone[m]
terra tegit populus maeret olympus habet
* * *
Stay passenger why goest thou by so fast
Read if thou canst whom envious death hath plac'd
Within yis monument Shakespear with who[m]
Quick nature died whose name doth deck this tombe
Far more than cost sith all yt hee hath writ
Leaves living art but Page to serve his wit

Good friend for Jesus sake forbear
To dig ye dust inclosed here
Blest bee ye man yt spares these stones
& curs'd bee hee yt moves my bones

John of Stratford Archbishop of Canterbury founder of this chancell".

NEW CONTRIBUTORS IN THIS ISSUE

MILTON SMITH, formerly head of the department of English in the Horace Mann School for Boys, is assistant professor of Speech at Columbia University and director of Dramatics at Sarah Lawrence College. For many years he has taught play production and the history of the drama at Teachers College and at Columbia. Among his publications are *The Book of Play Production* and the Shakespeare Texts in Merrill's English Classics.

HOXIE N. FAIRCHILD is assistant professor of English at Barnard College where he gives the course in Shakespeare. He has published *The Noble Savage, An Approach to Literature,* and *Three Aspects of Romanticism.*

ALWIN THALER, professor of English at the University of Tennessee, is the author of *Shakspere to Sheridan, A Book About the Theatre, Shakspere's Silences,* and numerous articles on the Elizabethan drama, Milton, and Sir Thomas Browne. Last year as a Guggenheim Fellow he made investigations in England of the "strolling players," the subject of a forthcoming volume.

A Wreath for Shakespeare

Read before the Shakespeare Club of New York City, April 23, 1912

"'Tis an unweeded garden"—yet it grows,
  This world of ours to-day as other days,
Its wreath for you of an immortal rose,
  Of faith, and love, great Shakespeare, and of praise.

To-day no ranker in its growth, than when
  It gave you birth and embattled gates,
And trumpetings of serfs who strove as men,
  In face of greedy dolts, and scoffing fates;

You—the white flower of morning on that pool
  Whose turbid waters drained the tears and slime
From out an age imperial whose rule,
  For all its wrongs, yet gilds the peaks of Time!—

You—the full rose of England's moulded heart,
  Of Saxon stem, or Norman leaf and thorn,
Of Celtic petal,—you, whose soul and art,
  Though days wear on, are pure as at the morn!

They say—the hawkers in our market-place—
  That you, outworn, are buried in the past;
That new evangels, newer forms, efface
  The honest, human mouldings you have cast;

That man has changed, his heart's desire is new—
  That death and life to newer terms have come,—
That health and right should count no more of you;
  They bid you to your niche amid the dumb.

Pity our chaos and our little scribes,
  Calm Prospero; we flounder on Life's tide,
Mistaking false and real, truths and gibes,
  Mocking art's compass, yet without a guide!

But ever, while there is a hand to hold
  The reins upon the steeds of passion, while
There is a head to lift its temples cold
  Amid the cauldron fumes of pride and guile;

While there be souls that gently love,—strong men
  Of tenderness unshamed, too wise, too young
For greed,—shall you have wreaths and wreaths again,—
  Prophet and Gospel of our English tongue!

THOMAS WALSH.

(From *Collected Poems*, published by Macmillan Co.)

Notes and Comment

IN clear and comprehensive manner does the leading article of this issue emphasize the opportunity for thousands of teachers, not only in this country but wherever Shakespeare enters the classroom. Many of the methods outlined and the approach to the plays must be familiar to many, possibly to most whose high privilege it is to impart so great a heritage to youth. But Professor Smith's plea for the actual participation of every boy and girl in the dramatic presentation of Shakespeare is indeed stimulating and should exert wide influence. His suggestion of definite techniques for developing a rich appreciation should prove most valuable.

Such an article, we hope, will be particularly welcome in the month when birthday celebrations of Shakespeare are featured in the schools. We think of this issue as informally yet no less sincerely dedicated to the teachers of English and dramatics. And we would take this opportunity of calling their attention to the Bulletin and to the Association.

The Association cordially invites them into its fellowship. The editorial board of the Bulletin urges them to contribute to these pages. We need the record of their efforts, their experiments in making Shakespeare live again for young America.

* * *

To Mr. Charles K. Carpenter, the first treasurer of the Association, we express our sense of gratitude for more than seven years of expert and devoted service. We regret that circumstances compel his resignation, but we shall be fortunate in having his continued active interest in the plans and progress of the Association.

* * *

It gives us pleasure to announce that Mr. George W. Davison, president of the Central Hanover Bank and Trust Company, 70 Broadway, New York, has consented to assume the duties of the treasurer's office. Members of the Association have recently received from him the treasurer's annual message, and we are confident that they will assist him by making a prompt reply.

* * *

A Correction: Mr. Howard Fleming calls our attention to the omission of a line on page 187 in the October, 1930, issue. The statement should read: "Mr. Howard Fleming has in process of fulfilment the promise made by our ambassador, the late Dr. Walter Hines Page, who was joint president with Lord Balfour of the British Shakespeare Association."

MEETING OF THE BOARD AND EXECUTIVE COMMITTEE FEBRUARY 7, 1931

(*Extracts From The Secretary's Minutes*)

PURSUANT to call, a meeting of the Board of Directors and the Executive Committee of the Shakespeare Association of America was held Saturday, February 7, 1931, in the East Library of the National Arts Club, the following members being present: Mmes. Bass, Kidder, Martin, Taintor, Messrs. Churchill, Heine, Lyon, Thorndike, the President in the chair. Regrets were received from Mmes. Parker, Porter, Williams, Messrs. Agar and Kaufman.

The minutes of the preceding meeting were read and approved.

On motion duly made and seconded, the President's appointments, of August 25, 1930, of Dr. William Allan Neilson to the Editorial Board and Dr. Samuel A. Tannenbaum as Contributing Editor, were unanimously approved and confirmed.

The Treasurer's report as of February 5, 1931, was read, approved and ordered placed on file.

Owing to the fact that he has retired from his law practice and no longer has office facilities for doing the work of Treasurer of the Association, Mr. Carpenter resigned both as Treasurer and Director by letter of January 5th, 1931. The resignation was accepted and the Secretary requested to express to Mr. Carpenter the Board's appreciation of his careful and faithful work as Treasurer and Director, and their sincere regret at the termination of the relationship.

In taking up the question of electing a successor to the late Mrs. Bergen as Curator, Director and member of the Executive Committee, the meeting wished to record its regret for the loss of Mrs. Bergen's constant interest and unremitting effort to promote the growth and strength of the Association.

On motion duly made and seconded, Miss Olive I. Carter was elected Curator of the Association's embryo library, and a Director of the Class of 1933 to fill the vacancy caused by Mrs. Bergen's death; and also members of the Executive Committee to fill out Mrs. Bergen's unexpired term.

A fine copy of the Stanton facsimile of the First Folio which belonged to Mrs. Bergen was presented to the Association in memory of Mrs. Bergen, by her niece, Mrs. William Sterling Peters. The Secretary was requested to express to Mrs. Peters the Board's appreciation of the gift itself and the generous thought of presenting it to the library of the Association of which Mrs. Bergen was the happy Curator.

On motion duly made and seconded, Miss Caroline B. Parker was appointed Chairman of the Nominating Committee, the other members to be as follows:

For the North, Dean M. Ellwood Smith, Corvallis, Oregon. For the South, Prof. Grace W. Landrum, College of William and Mary, Williamsburg, Virginia. For the East, Prof. James A. Tufts, Exeter Academy, Exeter, New Hampshire. For the West, Prof. Henry David Gray, Stanford University, California. For the Middle West, Prof. Evelyn M. Albright, University of Chicago. For the Southwest, Prof. George Pope Shannon, University of New Mexico, Albuquerque.

Dr. J. H. H. Lyon was appointed Chairman of Committee on Annual Meeting.

A long discussion followed on the subject of the Shakespeare Foundation. Appointments to the Committee on the Foundation were made as follows: Mr. Heine, Chairman pro tem; Mrs. Kidder, vice chairman; Messrs. Bauer, Churchill and Kress.

The Club Forum

Conducted by
MRS. ROBERT CARLTON MORRIS

THE oldest club in the state of New Hampshire is the Shakespeare Club, organized in 1873 by six young women of Manchester. They believed that the study of the great plays would provide them with mental stimulus and keep them in contact with beauty of permanent value. In later years the club membership list grew larger, and the original charter members became known as "the immortal six." The last of the six passed away recently, having lived long enough to see the club become a cultural asset in their own city and in the state of New Hampshire. Their meetings are held weekly on Monday, from November to April, and for fifty-eight years their program has outlined the study and discussion of Shakespeare's art. Their calendar for the current season displays an attitude of fine scholarship applied to the study of The Second Part of King Henry the Sixth and Hamlet. I am indebted to Mrs. Robert G. Latham for a most interesting letter about this significant group of genuine students, who are also members of the Shakespeare Association of America.

* * *

Portland, Oregon, was a small town thirty years ago, and at that time the Shakespeare Club was organized. Annie D. Marcy writes me that a few of the original members are living, and that their interest in the club is unabated. Mrs. Marcy, who is an honorary life member, says that one man is listed in this club, an octogenarian and a veteran of the Civil War, who is also a profound student of the great plays. She describes him as a charming gentleman whose memory is so strong that he can recite entire scenes and acts. There are two other Shakespeare Clubs in Portland, and I hope soon to have information concerning their activities.

* * *

Mrs. R. B. Benedict is chairman of the Centre Committee of the Club in Oklahoma City. The calendar of this group is extremely attractive, embellished from cover to cover by appropriate passages from the plays, and is replete with inspiration for the student. In years past this group has accepted the hospitality of homes that have been opened for their meetings. Recently they decided to meet in a beautiful assembly hall in a new apartment building,—this departure from old custom they believe

to be a great step forward. Mrs. Benedict describes the work of their wardrobe committee. The club already has a fine collection of costumes, and they are able to dress any part on short notice. We heartily recommend to all clubs the appointment of a standing committee which shall design, make and preserve suitable costumes for the use of the club in amateur productions.

* * *

Here is the year-book of the Shakespeare Club of Birmingham, Ala., giving the additional information which I hoped to receive. The founder of this group, instituted in 1903, is Mrs. Charles G. Brown, now an honorary member. Their membership is limited to twenty, and they study, during each season, one or two of the Shakespeare plays, and give some attention to modern literature. At each meeting a paper on a discussion suggested by the text is presented,—this plan, they find, tends to develop qualities of leadership in the individual. The club is fortunate that it includes among its members women of recognized ability in the fields of Art and Music. Mrs. J. A. Montgomery, whose very creditable work is well-known, presents an art program once each season. Mrs. E. L. Carter has produced most delightful programs of famous musical settings for the plays and lyrics. Mrs. Hugh Alison, of this club, won the library extension prize offered by the State Federation of Women's Clubs. Mrs. Kate Porter Lewis's poems have appeared in leading magazines, and she offers her own work at the special meeting devoted to the enjoyment of original work of club members.

* * *

The Cleveland Club has lately affiliated with the national association. Mr. R. F. Goodnow reports an innovation in their season's study of plays. Each member is assigned a particular character both for especial analysis and for artistic interpretation. For six years they have studied the historical plays, and have turned their attention to the comedies. Last October, the eminent Shakespearian scholar, Judge Willis Vickery, gave this club a stirring and thought-provoking discussion of *The Tempest.*

* * *

I have been recently in correspondence with R. L. Brantley of Bessie Tift College, Forsyth, Georgia. A club was organized there by the class in Shakespeare, and it will become a permanent addition to the cultural life of the institution.

* * *

The Shakespeare Birthday, April 23, will be celebrated in Ohio by the Shakespeare clubs of several cities, and by twenty-seven other clubs. I have asked each one to report to Miss Caroline B. Parker, The Century

Company, 353 Fourth Ave., New York City, who is chairman of the committee on Shakespeare's birthday.

* * *

I am grateful for the fine co-operation given by various clubs in gathering material for this column. May "the best wishes that can be forged in your thoughts be servants to you!"

* * *

BIRTHDAY FESTIVAL AT STRATFORD

THE celebrations of the Poet's Birthday, on Thursday, 23rd April, will resemble those of previous years. The bells of the Parish Church will ring at dawn and at intervals throughout the day. At twelve noon the National Flags will be broken at the mastheads in Bridge Street. After the usual visit to the Birthplace the Floral Procession will wend its way to the Church with the customary wreaths.

The Plays to be presented during the Birthday Festival, which commences on Monday, 13th April, and continues until Saturday, 16th May, will be limited to seven. The choice for Shakespeare's Birthday lay between *A Winter's Tale* and *Measure for Measure,* but the former has been decided upon. *A Winter's Tale* was included in the last seasons of the Old Theatre (1925) when eleven performances of it were given. *Measure for Measure* is revived after eight years' interval.

Other Plays in the Birthday Festival will be *The Taming of the Shrew, King Lear, Macbeth, Anthony and Cleopatra* and *King Henry IV.,* Part 1. All have been seen during the past five years at the Temporary Theatre, with the exception of *King Lear,* which was last presented here in 1924. Several other Plays will be added for the Summer Festival, commencing on Monday, 29th June, and continuing to Saturday, 12th September. During the six weeks interval between the two Festivals, the Company will visit Cheltenham, Malvern and Birmingham, and have a fortnight's vacation.

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CORRECTIONS

In the January issue of the *Bulletin* there occurred the following errors:

On p. 2 the abbreviation OUP (Oxford University Press, New York Branch) was omitted.

On p. 6, in item 2429, Mr. Ward's initials were given as "B. R." instead of "B. M."

On p. 9 item 2524 was numbered 22524.

In item 2531 a colon should follow the *M* of the reviewer's name.

In item 2566 the name should be "Furness."

In item 2610 *"Arisa"* should be *"Avisa."*

In item 2638 "N." should be "E:".

In item 2782 "U." should be "U:".

In item 3084 the first "G" should be "J."

Item 3111 (on page 30) was misnumbered "311."

In item 2539 (p. 10) it should be noted that the American price is $4.50.

In item 2550 it should be noted that the American price is 70c.